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1934

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THE BULLETIN

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The discussions of the judgments appearing in the BULLETIN are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. These informal discussions cannot be interpreted as the collective opinion of the Jury, however the Committee on Education hopes they will prove of value to the students.

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DEPARTMENT OF ARCHITECTURE

WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP

CLASS "A" IV PROJET
JUDGMENT OF MAY 1st, 1934

"A CITY HISTORY MUSEUM"

LOCATION: A City History Museum is to be built in a large park in one of the following cities: Boston, New York, Philadelphia, Charleston, New Orleans, Cincinnati, Santa Fé, Chicago, or San Francisco. The competitor shall designate by name the city for which his design has been made.

SITE: One of the principal roads in the park runs parallel to a lake at a distance of 450 feet. The ground slopes downward from the road to the lake at a grade of one to eight. The width of the property to be used will be determined by the designer.

THE MUSEUM BUILDING: The Museum Building is to be designed so that additional groups of rooms may be added from time to time. The first construction, though it should be complete in itself, must be designed so as to take into consideration the ultimate growth of the Museum. Authentic historical façades may, in part, form the exterior of the building.

REQUIREMENTS:

1. *An Entrance Vestibule* from which access to all collections should be as direct as possible.
2. *Public Galleries* divided into groups of eight to fourteen rooms, at least one-third of which will be authentic period rooms. There will be a curator in charge of each two groups. Each group will exhibit the collections of a single historical period. They may be arranged around courts. This portion of the museum may be one, two, or three storeys high with or without basement. When the Museum is ultimately completed there will be twelve to fourteen groups of public galleries of which six will form part of the first construction.
3. *Study or Special Collections* will be divided according to subjects. 20,000 square feet of floor area will ultimately be devoted to these collections of which one-third will form part of the original construction. Different collections will require different sizes and types of rooms. All should be easily accessible to the main entrance vestibule either by horizontal or vertical means of communication. The portion of the building in which the special collections occur will also house the administrative offices, etc., and may be

of any height which, when ultimately completed, will not exceed eight storeys and basement.

4. *Auditorium* to seat 750 may be on the first floor or in the basement.
5. *Services for Public.* Information desk, coat room, sale of books and pamphlets, rest rooms and toilets, and a small restaurant.
6. *Housekeeping Services.* Employees' locker rooms, lunch room, rest room and toilets, heating and ventilating plant.
7. *Services connected with Exhibition Objects.* Receiving room, examination room, vault, photographic studio, cataloguing department, shops (four in first construction, ultimately eight). Storerooms for exhibits and materials (space to be doubled in ultimate construction).
8. *Administrative Offices* with the necessary services for the director and staff, and a room for meeting of the Board.

One scholarship of \$500 to the Fontainebleau School of Fine Arts will be awarded for the best design submitted for this program.

To be eligible for the Scholarship the student must be an American citizen, a condition that is fixed by the regulations of the French Government for the Fontainebleau School, registered in Class "A", and have submitted at least one projet in the previous school year and one in the first half of current school year. The regulations in the Circular of Information governing Class "A" competitions will apply, except that the Scholarship will not be awarded to any student who has previously won any other architectural scholarship for foreign travel or study, or to any member of a school faculty, or to any member of a school faculty on leave of absence and enrolled as a student.

Drawings must be signed in ink as usual, with the additional statement, "I am a citizen of the United States," by any student competing for the scholarship. Submitting a design so signed constitutes an agreement to all the conditions contained in the announcement of this scholarship. The winner must provide within ten days evidence of his citizenship.

JURY OF AWARD

Leopold Arnaud	John Theodore Haneman
C. W. Beeston	Gerald Holmes
Archibald M. Brown	John Mead Howells
Alfred Busselle, Jr.	Ely Jacques Kahn
Frank C. Farley	William F. Lamb
Joseph H. Freedlander	Otto Langmann
Frederick G. Frost	Electus D. Litchfield
James Gambaro	H. Oothout Milliken
William Gehron	John C. B. Moore
Philip L. Goodwin	August L. Noel

Jas. W. O'Connor
Harold Rambusch
Peter Schladermundt
Eldredge Snyder
Clarence Stein
Seth Talcott
Harold Tatton
William Van Alen
Leonard B. Wamnes
Arthur Ware

Lessing Whitford Williams
Wakefield Worcester
Representatives:
Camille Grapin
Carnegie Institute of Tech.
Jean Labatut
Princeton University.
E. R. Bossange
New York University.

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: R. J. Schwab.

NO AWARD: 5.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: M. H. Caine, F. O'C. Church, E. W. Hazel, R. L. Holtmeier.

HALF MENTION: J. I. Calvert, J. A. Carnes, E. M. Craig, W. E. Davis, W. C. Dowler, W. W. P. Hart, W. J. Henger, R. M.

Law, L. P. Manson, D. D. Morgan, D. C. Taylor.

NO AWARD: 18.

HORS CONCOURS: A. J. Speyer.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MEDAL: F. G. Frank (first alternate).

SECOND MEDAL: P. L. Gaudreau, W. C. Suite.

HALF MENTION: A. E. Alexander.

NO AWARD: 2.

217 DRAWINGS SUBMITTED

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

NO AWARD: 10.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

MENTION: L. E. Parrish.

HALF MENTION: P. Birnbaum, H. B. Epstein, F. E. Johnson, S. Schuman.

NO AWARD: 6.

GEORGE WASHINGTON UNIVERSITY:

MENTION: J. E. Eckloff.

NO AWARD: 3.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: W. L. Addikson.

HALF MENTION: H. L. Casner.

NO AWARD: 1.

ATELIER HIRONS:

MENTION: M. C. Harper.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE

NO AWARD: 2.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

OPTION II

FIRST MEDAL AND FONTAINEBLEAU SCHOLARSHIP: G. L. Cory.

NO AWARD: 2.

HORS CONCOURS: G. Bunshaft, L. Hyzen, A. McCullough, R. B. Mills.

ARCHIT'L SKETCH CLUB OF CHICAGO, ATELIER NELSON:

HALF MENTION: L. T. Alexander.

NO AWARD: 7.

HORS CONCOURS: H. S. Kruse.

NEW YORK UNIVERSITY:

FIRST MEDAL: F. Swarti.

MENTION: J. Fabricius, J. Kabatsky, S. Pilafian, F. C. Rogers, F. A. Vogel.

HALF MENTION: H. H. Hollweg, A. H. Orthmann, N. J. Ruzza, J. Stenken.

NO AWARD: 9.

HORS CONCOURS: A. Nathanson, W. D. Staab.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: R. D. Stone.

NO AWARD: 4.

PRINCETON UNIVERSITY:

OPTION II

SECOND MEDAL: W. R. James, Jr.

NO AWARD: 1.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 1.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

NO AWARD: 2.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: A. B. Henning.

MENTION: C. R. Drake, J. W. Davis, H. A. Kemp, W. E. Kittle, M. Lapota, J. S. Reisner, J. Stein, N. Wilkinson.

HALF MENTION: G. E. Bader, W. Corbett, B. B. Krauss, H. Lopez-Videla, D. D. Michel, W. F. Newkirk, R. W. Surplice, S. M. Stoshitch, A. Schaffner, V. Ulfeldt, J. A. Vedra, P. G. Wuss.

NO AWARD: 5.

HORS CONCOURS: J. F. Kausal.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: J. J. Brust, I. E. Sandmeier.

NO AWARD: 2.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

OPTION II

NO AWARD: 7.

UNIVERSITY OF VIRGINIA:

NO AWARD: 1.

YALE UNIVERSITY:

MENTION: R. F. Hills, E. V. Johnson, M. Moore, M. C. Robb, F. R. Stanton.

HALF MENTION: C. M. Brooks, Jr., J. H. Coulter, R. M. Hersey, Jr., J. T. Howard, E. D. Martin, V. Pellegrino, F. C. Power, W. Prokosch, K. Y. Saint, G. Salerni, V. F. Sears, R. Wheeler.

NO AWARD: 24.

HORS CONCOURS: A. L. Finn, M. Mason, F. D. Nichols.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

MENTION: F. Montana.

HALF MENTION: P. J. Avitabile, J. Caponnetto, J. Diefenbach, V. W. Johnson, F. E. Kotzian, D. J. Mangieri, E. J. Stidolph.

PHILADELPHIA, PENNSYLVANIA:

MENTION: T. T. Russell.

WILLIAMSPORT, PENNSYLVANIA:

NO AWARD: 1.

CRITIQUE

At the general discussion of the projet by the Jury, it was decided that a proper solution of the problem should contain circulation that provided direct access to the different *collections* and the *auditorium* without passing through *other collections*, and that the *galleries* should be well lighted; the *public services* and *administration offices* and *auditorium* should be easily accessible to the public, and that the *housekeeping services* and *services connecting with exhibition objects* should be under a strict control of the administration.

There were a great variety of partis submitted for judgment, many of which were found very interesting. Due to the sloping ground and the provision of providing in the composition for the future growth of the museum, made the problem more difficult than the ordinary projet to solve.

The Jury found G. L. Cory's projet, Massachusetts Institute of Technology, was the best, having carried out most of the above mentioned requirements in a charming and informal well-expressed architectural treatment, well fitted to its location in San Francisco, including the introduction of the historical Mission building into the composition, which added materially to its attractiveness of the façade. The additions are readily added and at the same time increase the attractiveness of the entire layout. The Jury was unanimous in selecting this drawing for the prize and know that G. L. Cory's study at the Fontainebleau School of Fine Arts should be of great benefit to him.

BY WILLIAM VAN ALLEN

F. G. Frank's projet, Catholic University, for New Orleans was very well liked by the Jury, the idea of arranging the buildings around a large open court was well thought out, the additions are very easily attached; the façade is very charming.

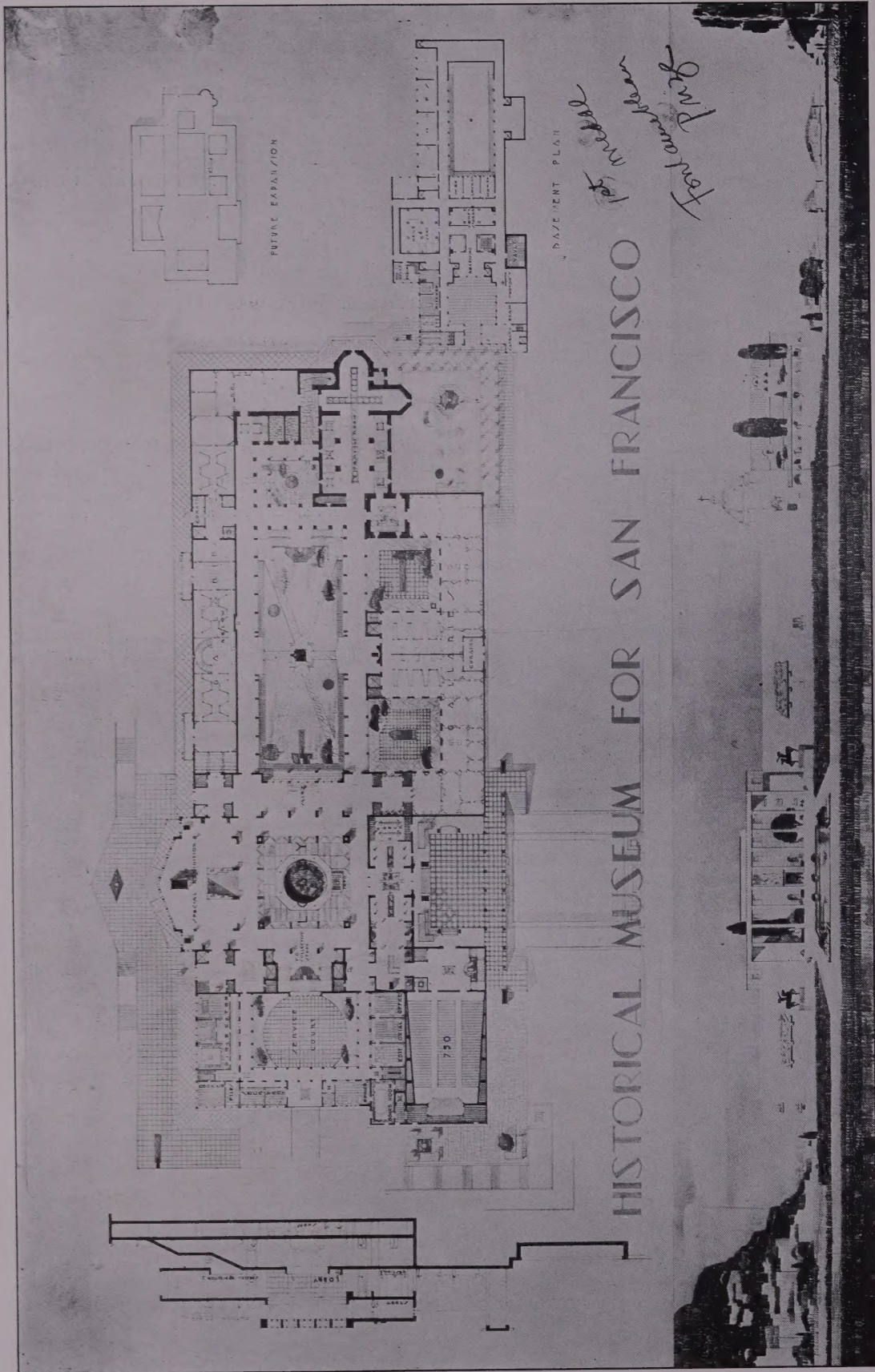
F. Swarti's solution, New York University, for Santa Fé, was equally well received by the Jury for its appropriateness to its locality and its adaptability to the sloping ground. The rendering was delightfully executed and sheet well composed.

A. B. Henning's solution, University of Illinois: A well composed compact plan but not enough attention given to the location of auditorium for light and ventilation, nor to the collections and general services. Plan very well presented.

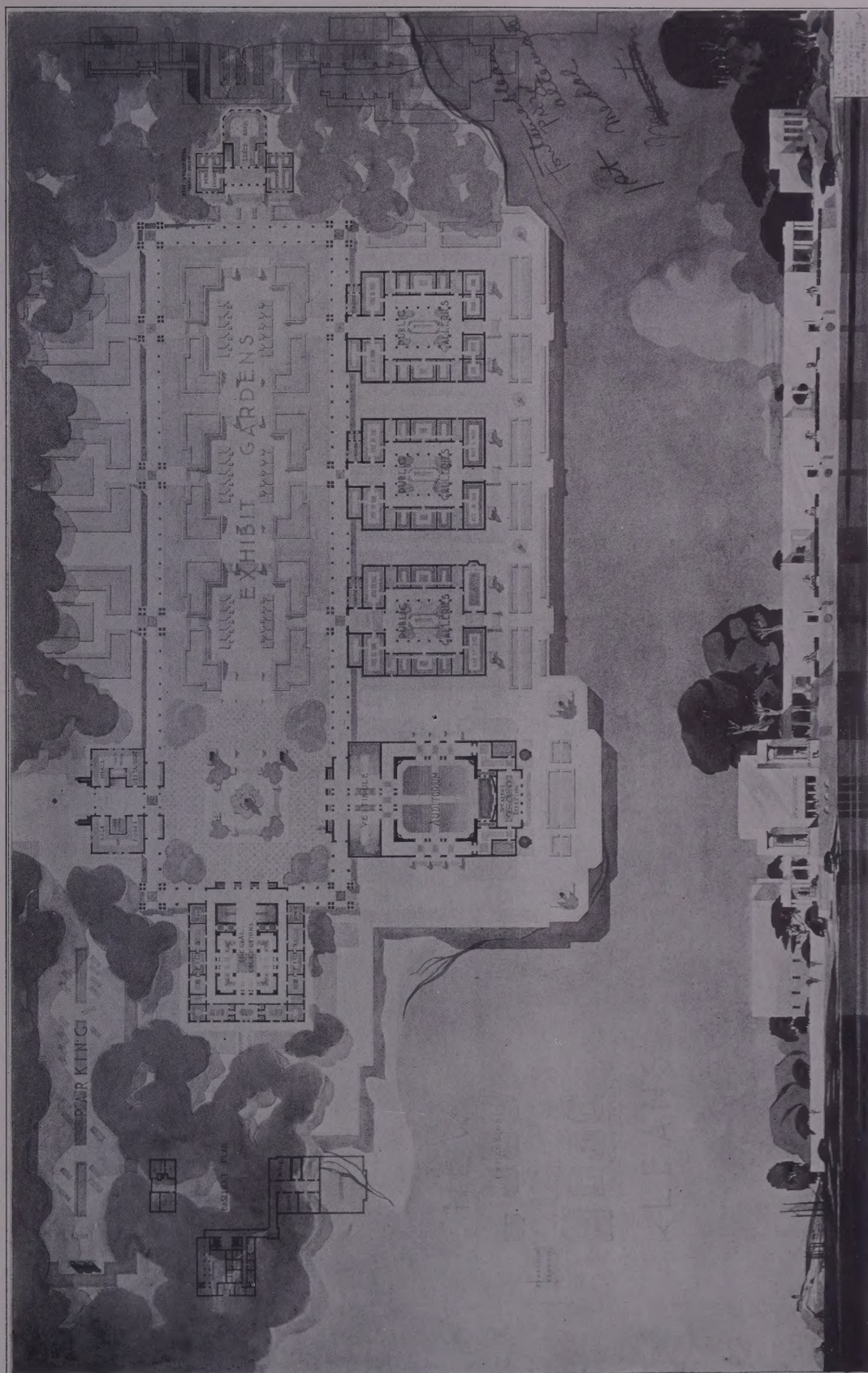
W. R. James, Jr.'s solution, Princeton University, very well conceived for its location with an interesting idea in including marine history. Corridors too long, apt to be monotonous.

P. L. Gaudreau's projet, Catholic University of America: A very interesting and unusual idea but not sufficiently arrived for a higher award, especially the façade.

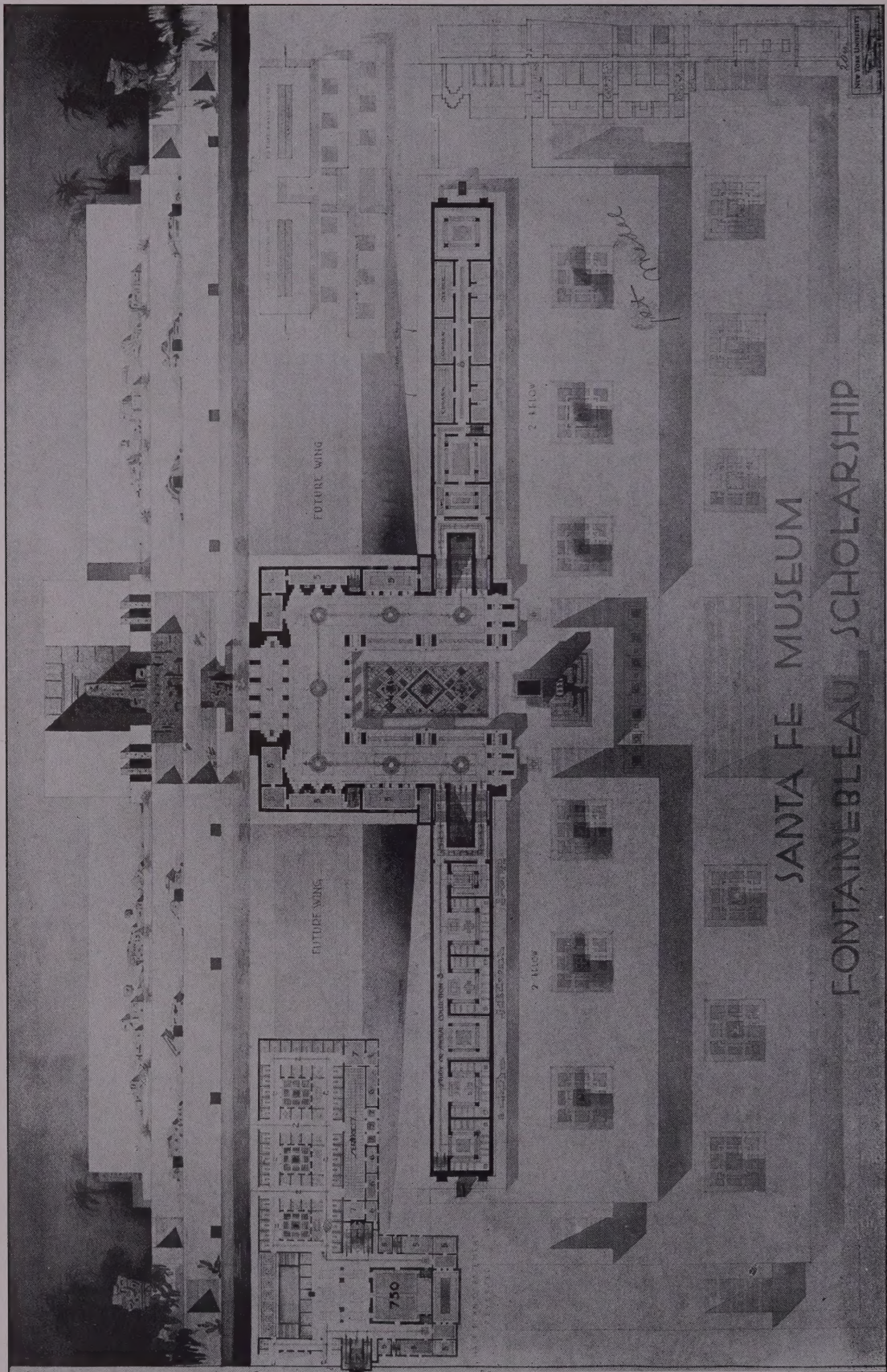
W. C. Suite's projet, Catholic University of America: Is also unique in conception, many of the rooms and galleries were insufficiently lighted and it was necessary to pass through one exhibit to reach another. Plan extremely well expressed in mosaics and poché.



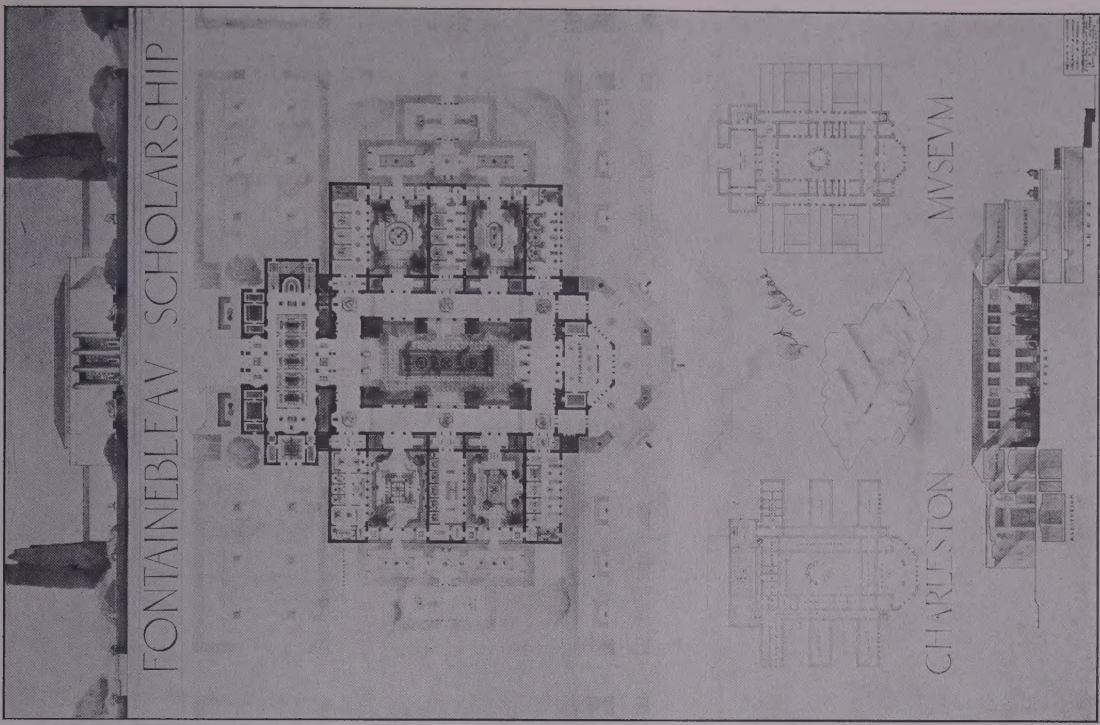
WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP
 FIRST MEDAL—G. L. CORY, MASSACHUSETTS INSTITUTE OF TECHNOLOGY
 CLASS "A" IV PROJET—"A CITY HISTORY MUSEUM"



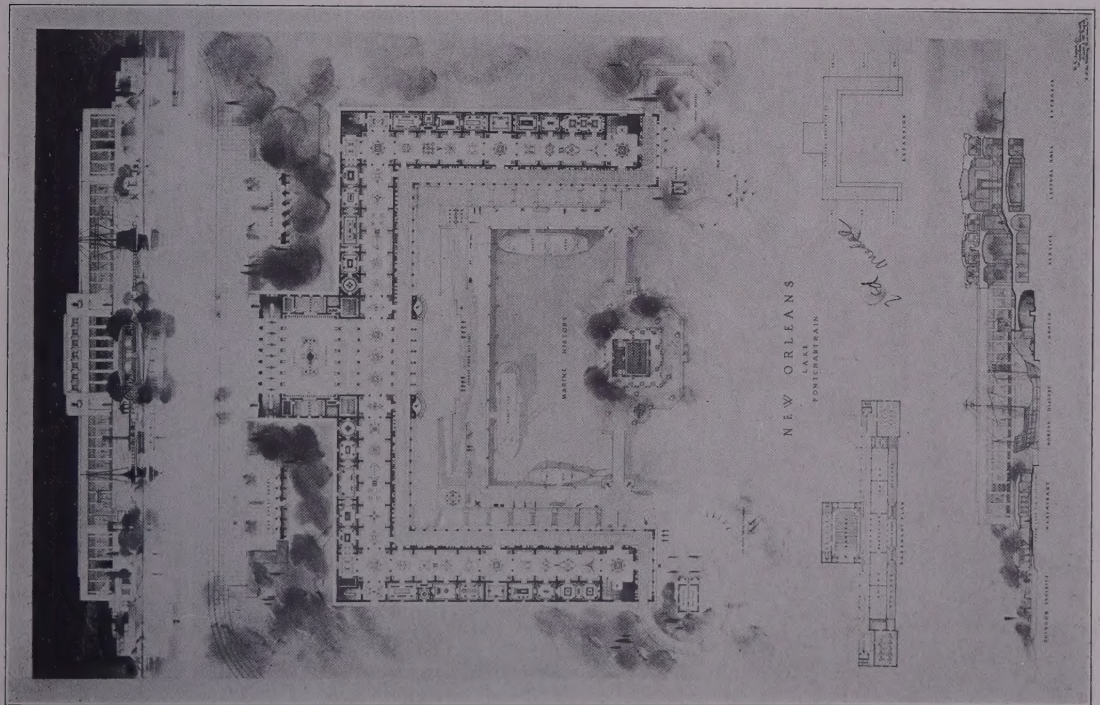
FIRST MEDAL, ALTERNATE—F. G. FRANK, CATHOLIC UNIVERSITY OF AMERICA
CLASS "A" IV PROJECT—"A CITY HISTORY MUSEUM"



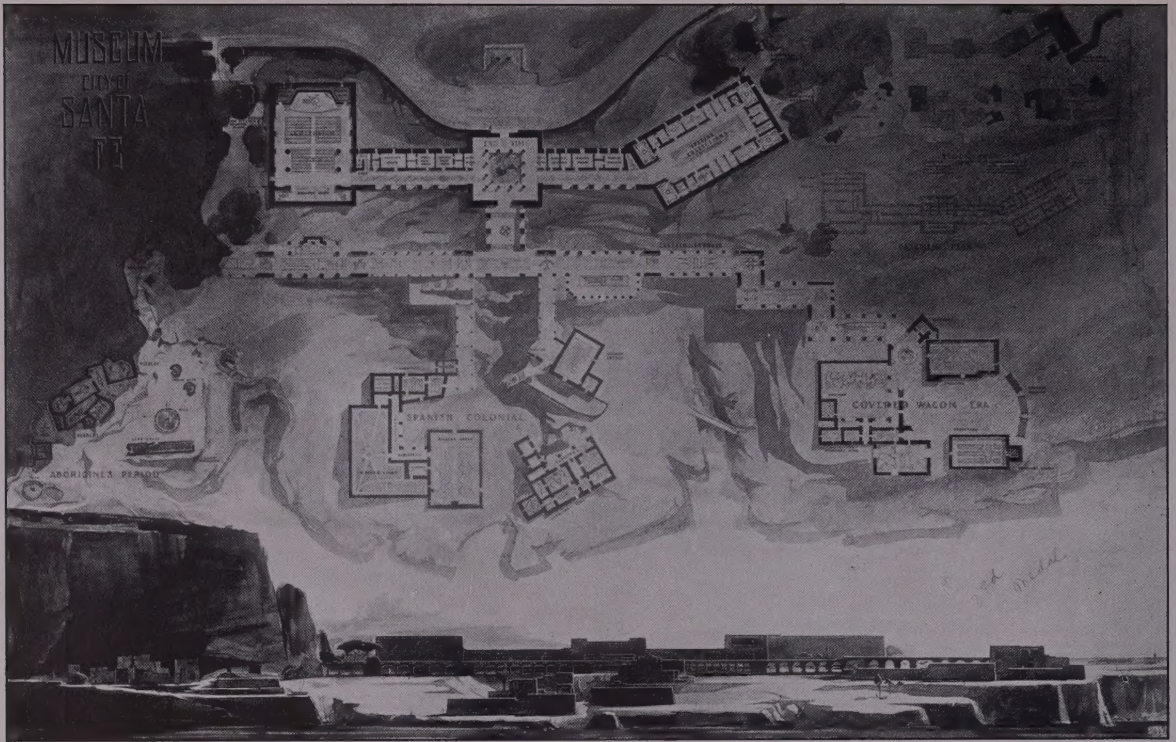
FIRST MEDAL—F. SWARTZ, NEW YORK UNIVERSITY
CLASS "A" IV PROJET—"A CITY HISTORY MUSEUM"



SECOND MEDAL—A. B. HENNING, UNIVERSITY OF ILLINOIS
CLASS "A" IV PROJET—"A CITY HISTORY MUSEUM"



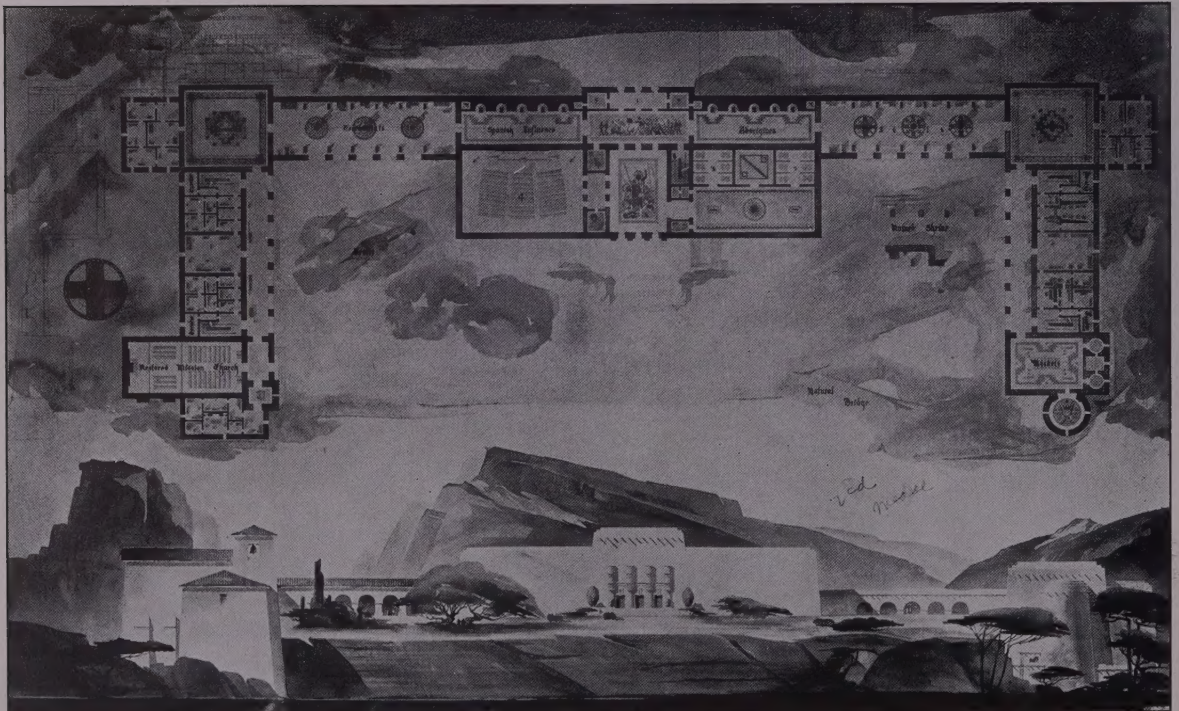
SECOND MEDAL—W. R. JAMES, JR., PRINCETON UNIVERSITY
CLASS "A" IV PROJET—"A CITY HISTORY MUSEUM"



SECOND MEDAL—P. L. GAUDREAU, CATHOLIC UNIVERSITY OF AMERICA

CLASS "A" IV PROJET—"A CITY HISTORY MUSEUM"

SECOND MEDAL—W. C. SUITE, CATHOLIC UNIVERSITY OF AMERICA



DEPARTMENT OF ARCHITECTURE

CLASS "B" IV ESQUISSE-ESQUISSE
JUDGMENT OF MAY 1st, 1934

"A CHAPEL FOR CHILDREN"

In connection with the Sunday School of a suburban church it is proposed to build a chapel seating 150 for the use of the children, so that they may at intervals have a worshipful service amid noble surroundings of

appropriate character and scale.

The chapel may be free-standing or it may be connected with the rest of the church and Sunday School group.

JURY OF AWARD

Leopold Arnaud
Frank C. Farley
Philip L. Goodwin

Albert S. Gottlieb
Gerald Holmes

Ely Jacques Kahn
Otto Langmann

Goodhue Livingston
Harold Rambusch
Harold Tatton

AWARDS

CATHOLIC UNIVERSITY OF AMERICA:
MENTION: T. A. Pope, B. T. Rome, H. See.

CHICAGO TECHNICAL COLLEGE:
HORS CONCOURS: W. W. Jenkins

COLUMBIA UNIVERSITY, EXTENSION ATELIER:
MENTION: C. J. Murray.

ATELIER LOS ANGELES:
HALF MENTION: C. T. Jensen.

MANHATTAN COLLEGE:
MENTION: D. Mathues.

156 DRAWINGS SUBMITTED

NEW YORK UNIVERSITY:
HALF MENTION: W. J. Fazulak, E. F. Iversen.

PRINCETON UNIVERSITY:
HALF MENTION: J. J. Swigart.

UNIVERSITY OF NOTRE DAME:
HALF MENTION: L. C. Hufnagel, F. L. Lavengood, J. D. Murphy.

UNAFFILIATED:
JERSEY CITY, NEW JERSEY:
HORS CONCOURS: S. Sutphen.

CRITIQUE

BY GERALD A. HOLMES

The esquisse problem presents to the student an opportunity to test his ability to quickly organize and express his thoughts. He must of course have an idea to express, and for the means of expression he will draw upon (a) his knowledge of architectural forms and (b) his ability in delineation. With disappointingly few exceptions the exercises submitted indicated nothing less than an appalling lack in respect to the aforesaid (a) and (b), particularly (a), a circumstance which might well be taken to heart by the faculties interested.

Nothing in the above paragraph should be construed as detracting from the quality of those designs selected by the jury for Mention, all of which were of outstanding merit.

The Jury looked for character and scale appropriate to the juvenile congregation, and insisted upon finding in the perspective a definite indication of the complete architectural character of the Chapel.

Thus, the design of B. T. Rome, Catholic University of America, while primarily a charming and sensitive Altar piece, does adequately answer those requirements.

The esquisse of H. See, of Catholic University, very adequately expresses an interesting conception and was thought to have an especially apt quality to charm and impress the child mind.

The design of T. A. Pope, also of Catholic University, was the best of several essays in the ferro-concrete style. It indicates a grasp of the qualities of design inseparable from a specific structural system. The presentation is extremely skillful and the color most pleasing.

The design of C. J. Murray, Columbia University, Extension Atelier, showed not only knowledge of structural forms and details, but skill and charm in composition and a nice sense of proportion and color.

The design of D. Mathues, Manhattan College, appealed strongly to the Jury because it stood out as an appropriate architectural expression of the Gothic spirit. It is good in form and scale and the rather naïve perspective has great artistic merit.

The following brief comments are notes on the designs awarded Half-Mention.

F. Lavengood, University of Notre Dame—plausible architectural form, but no juvenile quality.

J. D. Murphy, University of Notre Dame—pleasing simplicity of form, too spotty in decorative treatment.

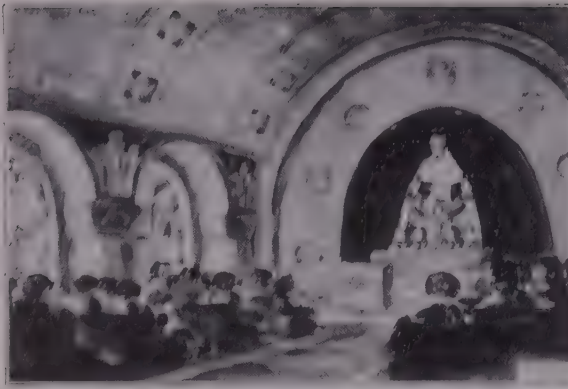
L. C. Hufnagle, University of Notre Dame—one of the most interesting and original schemes, rather cold in form and color.

C. T. Jensen, Atelier Los Angeles—commended for juvenile spirit of decoration but not attractive in shape.

E. F. Iversen, New York University—again the ferro-concrete parabola, interesting form and color but structurally vague.

W. J. Fazulak, New York University—commended for presentation but was rather gloomy and unattractive in form.

J. Swigart, Princeton University—the circular plan should have produced a very good esquisse but more skill in handling was required.

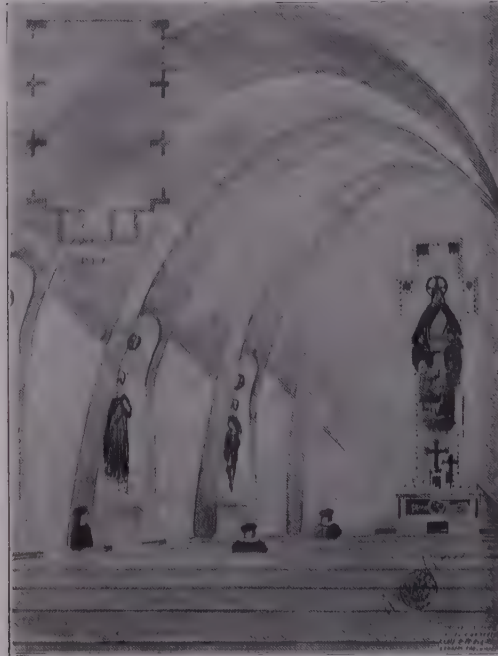


MENTION—H. SEE
CATHOLIC UNIVERSITY OF AMERICA



MENTION—B. T. ROME
CATHOLIC UNIVERSITY OF AMERICA

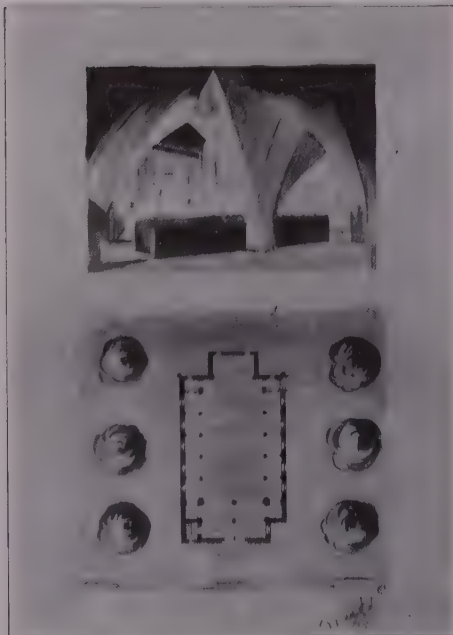
CLASS "B" IV
ESQUISSE ESQUISSE
"A CHAPEL FOR CHILDREN"



MENTION—D. MATHURS
MANHATTAN COLLEGE

MENTION—T. A. POPE
CATHOLIC UNIVERSITY OF AMERICA

MENTION—C. J. MURRAY
COLUMBIA UNIVERSITY
EXTENSION ATELIER



DEPARTMENT OF ARCHITECTURE

ARCHAEOLOGY V PROJET
JUDGMENT OF MAY 8th, 1934

"A BAROQUE FOUNTAIN"

The Baroque (Fr. bizarre or fantastic) is a term generally applied to a style of design which developed in Rome during the late Renaissance (17th Century) and spread throughout Europe. It arose as a reaction against the classic form and monotonous regulations of the Classicists as exemplified by Palladio and Vignola. The Italians revolted against the bookish worship of formality in design, and against the stereotyped standards of properties as handed down from the Augustan Age of Vitruvius.

The breaking away was characterized by freedom in plan, design and ornament. While classic and renaissance architecture was the architecture of the curved line, columns with twisted shafts, broken pediments, scrolls and cartouches and figures placed in precarious positions were characteristic of the Baroque style.

Rome of the Renaissance delighted in fountains. Every piazza, every palazzo courtyard, every villa and

every large wall space boasts its fountains. And in no form is baroque so playfully and skillfully exemplified as in the Baroque fountains of Rome.

The subject of this projet is a Baroque fountain which is to be erected in the middle of a piazza or square. The minimum width across the square is 200 feet. The streets leading to the square intersect in such a way that opposite the main approach there is either a palazzo or a colonnade, which acts as a screen to an old building. In plan the greatest dimensions of the fountain taken at the lowest basin is 40 feet.

BIBLIOGRAPHY:

Letarouilly, Paul—Edifice de Rome.
Palast Architektur Toscana.
Faure, Gabriel—Gardens of Rome.
Fletcher, Sir Banister—A History of Architecture by the comparative method.
MacVeagh, Mrs. Charles—Fountains of Rome.

JURY OF AWARD

F. C. Almirall
Henry Otis Chapman

Charles Higgins

L. Bancel LaFarge

L. A. Oliver

AWARDS

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION: J. M. Baer.

MENTION: J. E. Dundin.

MANHATTAN COLLEGE:

FIRST MENTION: A. E. Cooney.

NEW YORK UNIVERSITY:

SECOND MEDAL: O. D. Escoffery.

FIRST MENTION: L. W. Hanousek.

MENTION: R. W. Flood, S. H. Yuen.

PRINCETON UNIVERSITY:

NO AWARD: 3.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: R. Burkle.

NO AWARD: 1.

34 DRAWINGS SUBMITTED

UNIVERSITY OF NOTRE DAME:

FIRST MENTION: A. W. Kellogg, A. B. Morrison.

MENTION: H. R. Nortman.

NO AWARD: 6.

UNIVERSITY OF PENNSYLVANIA:

MENTION: G. Y. Van der Bogert.

UNIVERSITY OF VIRGINIA:

MENTION: P. S. Dulaney.

NO AWARD: 6.

YALE UNIVERSITY

SECOND MEDAL: G. E. Foster, Jr., E. Saarinen.

MENTION: C. A. Schofield.

NO AWARD: 2.

CRITIQUE

The Jury decided that the dominating influence in judging the projet should be the freedom, abundance, and pleasure which characterized the Baroque period. The following elements for carrying out the ideas which comprise the design were considered of almost equal importance: The treatment of the fountain in relation to the square as to location, scale, and fitness in appearance with the surrounding buildings; the composition of the fountain itself; the presentation of the projet with the proper emphasis on the subject—"A Baroque Fountain"; and, finally, the excellence of draftsmanship and the proper use of color when employed.

The medals admirably fulfilled the above conditions and were eloquent of the Baroque spirit.

There were some fine projets among the first mentions, but they lacked the discrimination of the second medals. Some of the following less favorable influences were apparent: To tend toward the Renaissance,

to make the rendu too much of a water-color; and to neglect the character and draftsmanship in the details.

Apart, let me remark that a very important feature of a fountain is the water. Unusual opportunity for effects with proper attention to its massing and movement may be obtained. This phase seems to have been somewhat neglected.

The mentions as a whole were interesting. In fact, some of the projets were distinctly encouraging. But let me suggest that the students spend more time in the library and in the actual study of the program.

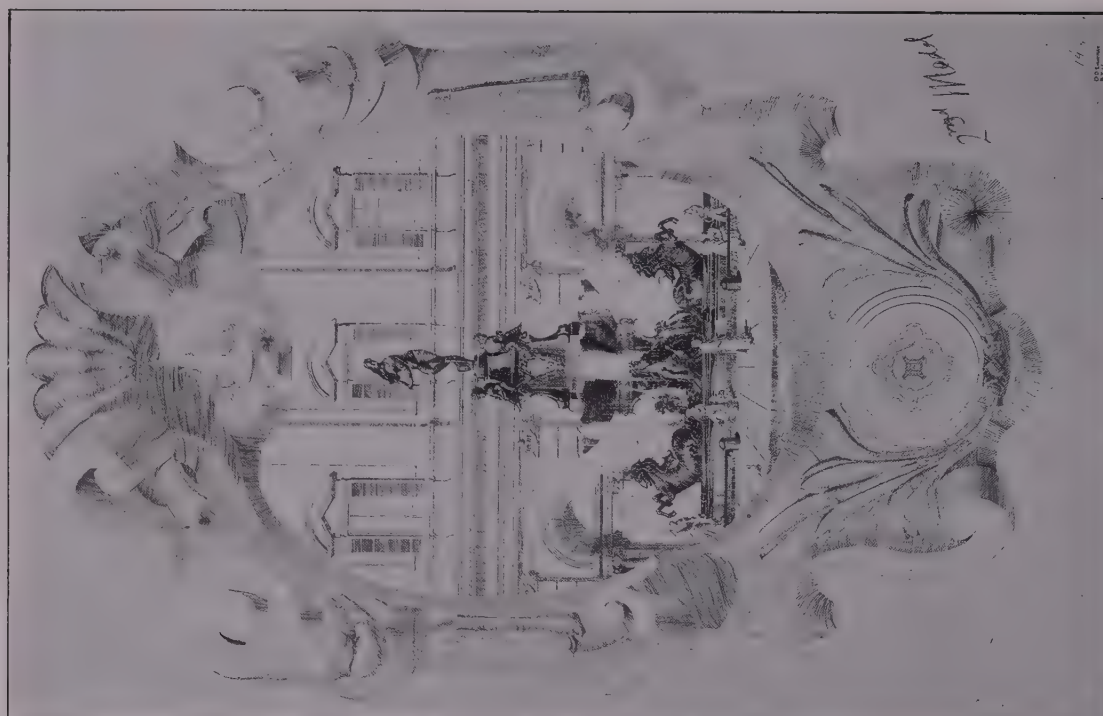
Among the group who received no awards there were several having the necessary qualities to do good work. However, owing either to a lack of time, or to an erroneous notion of the Jury's reaction, some have apparently preferred to substitute pretentious work for well-studied and executed designs. It would add immensely to the exhibitions if these men would cooperate more fully with the spirit of the program.

BY FRANCIS C. ALMIRALL



SECOND MEDAL—C. E. FOSTER, JR., YALE UNIVERSITY

ARCHAEOLOGY V PROJET—"A BAROQUE FOUNTAIN"



SECOND MEDAL—O. D. ESCOFFERY, NEW YORK UNIVERSITY



SECOND MEDAL—E. SAARINEN, YALE UNIVERSITY
ARCHAEOLOGY V PROJET—"A BAROQUE FOUNTAIN"

DEPARTMENT OF ARCHITECTURE

INTERIOR DESIGN V
JUDGMENT OF MAY 8th, 1934

"A GEORGIAN MUSIC ROOM"

Given—a room in a country house 25 feet by 40 feet with a 15 foot ceiling. At one end of this room there will be a platform 10 feet deep and running the full width of the room. This platform to be two steps in height, the risers being 6 inches each. On the wall opposite this platform there is to be located an entrance door which will consist of a pair of doors 5 feet wide by 7 feet 6 inches high, and is to have an important over-door treatment. One long wall is to have three arched windows and in the center of the opposite wall

there is to be a fireplace, the mantel to be of marble with an over-mantle decoration to act as a frame for a picture.

This room is to be furnished so that it will serve as a living-room or drawing-room when not in use otherwise. The main lighting is to be indirect, which may be achieved by suspended fixtures from the ceiling, if desired, plus individual wall brackets of the period. Draperies should be carefully designed to conform to this type of room.

JURY OF AWARD

Henry F. Bultitude
B. Russell Herts

A. Musgrave Hyde
Paul R. MacAlister

Nancy McClelland
Horace Moran

Francis Swales
Harry Leslie Walker

AWARDS

BEACON HILL SCHOOL OF DESIGN:
HALF MENTION: E. B. McLaughlin, K. L. Peterson.

BOSTON ARCHITECTURAL CLUB:
NO AWARD: 1.

CARNEGIE INSTITUTE OF TECHNOLOGY:
NO AWARD: 1.

CHICAGO TECHNICAL COLLEGE:
NO AWARD: 1.

56 DRAWINGS SUBMITTED

CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON:
SECOND MEDAL: P. Lee.
HALF MENTION: E. Nelson.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
MENTION: A. Simon.
NO AWARD: 2.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:
NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:
MENTION: H. J. Bobo, J. J. Croft.
NO AWARD: 2.

KANSAS CITY ART INSTITUTE:
HALF MENTION: L. Campbell.

ATELIER LIGHT:
HALF MENTION: D. McLaughlin.

MANHATTAN COLLEGE:
NO AWARD: 1.

NEW YORK SCHOOL OF INTERIOR DECORATION:
HALF MENTION: F. Hoskins.
NO AWARD: 7.

NEW YORK UNIVERSITY:
MENTION: R. R. Kilburn.
NO AWARD: 2.

OHIO STATE UNIVERSITY:
NO AWARD: 2.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
MENTION: T. F. Holifield, J. D. Piper.
HALF MENTION: G. L. Bilyeu, M. V. Merrell.

PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ARTS:
NO AWARD: 1.

PRINCETON UNIVERSITY:
FIRST MENTION: B. P. Harden.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:
FIRST MENTION: J. S. Carver.

UNIVERSITY OF ILLINOIS:
MENTION: A. R. Nozaki.
NO AWARD: 2.

UNIVERSITY OF NOTRE DAME:
HALF MENTION: A. J. Hamm.
NO AWARD: 1.
HORS CONCOURS: O. J. Chayie.

UNIVERSITY OF VIRGINIA:
MENTION: L. M. Stevens.
HALF MENTION: R. L. Auldrige, W. D. McKinnie, Jr.
NO AWARD: 7.

UNAFFILIATED:

ALBANY, NEW YORK:
NO AWARD: 1.

JERSEY CITY, NEW JERSEY:
NO AWARD: 1.

CRITIQUE

BY HENRY F. BULTITUDE

The Jury was impressed by the improved standard of the drawings submitted, as many of them were capable of execution. This has not been the case in many of the recent competitions, where striving for modernism, no matter what the problem, caused the student to entirely overlook the all-important subject of construction; so that many of the designs, although beautifully presented, could not possibly be carried out.

No design is of value unless it can actually be reproduced.

The interior awarded the Second Medal by P. Lee, of the Child-Walker School of Fine Arts, was considered an excellent solution which would produce a room of charm and comfort. The design and rendering of the draperies had not been given the same thought as the rest of the room; these could have been improved. In numerous instances, efforts were made to design the piano, and again a sorry lack of technical understanding was apparent. A piano is very heavy and the legs in many of the designs could not possibly support it adequately and without vibration.



SECOND MEDAL—P. LEE, CHILD-WALKER SCHOOL OF FINE ARTS
INTERIOR DESIGN V—"A GEORGIAN MUSIC ROOM"

DEPARTMENT OF MURAL DECORATION

PROGRAM VII
JUDGMENT OF MAY 21st, 1934

"THE SANCTUARY OF A SMALL CATHOLIC CHAPEL"

The sanctuary of a small Catholic Chapel, as shown on the accompanying print, is to be properly decorated as the artist sees fit; the stained glass visible in the section should be carefully considered and designed.

The altar of a Catholic Church should be constructed in accordance with certain very definite ecclesiastical requirements. These requirements have received very little consideration in America, hence the altars in most of the churches leave a great deal to be desired. It is assumed in this problem that the altar shall be designed correctly in accordance with these requirements.

The requirements are, very briefly, as follows: The altar should stand free of the walls of the sanctuary so that the consecrating bishop may walk around the altar. It is, of course, assumed that the altar in question is permanent, and is, therefore, made of solid natural stone. The altar should be as simple as possible and retain its character as a table of sacrificial stone. The crucifix should be the central element in the design of the sanctuary (it is interesting to note that the crucifix may be in the form of a wall decoration behind the altar, either in mosaic or painting, but if this is done, the crucifix must be the most important element in the decoration of the wall), with the tabernacle as a subsidiary center. It should always be remembered that the altar is more important than the surrounding decoration.

It is customary for the altar to be covered by a tester (or canopy, baldachin, ciborium). In order to simplify the problem, this has not been required in the present case.

For those who wish to study further the requirements for Catholic altars the following bibliography is given:

Geoffrey Webb, "The Liturgical Altar", London, Washbourne and Bogan, 1933, New York. (Benziger Bros.)

Nicholas Martin Bliley, O.S.S., "Altars According to the Code of Canon Law", Catholic University of America, Washington, 1927.

"Directions for the use of Altar Societies and Architects", London, Burns, Oates and Washbourne (fourth edition), 1933.

Liturgical Arts: "Liturgical Construction of Altar" by the Reverend Edwin Ryan, D.D. Volume I, page 29.

"Exposition Throne and Monstrance" by the Reverend Edwin Ryan, D.D. Volume I, page 119.

"Textile Appurtenances of the Altar" by the Reverend William J. Lallou, Litt.D., and William R. Talbot, Volume I, page 55, and see correspondence. Volume I, page 188.

These documents may be consulted at the office of the Liturgical Arts Society, 22 East 40th Street, New York, N. Y.

JURY OF AWARD

Cecil Clair Briggs
Talbot Hamlin

Maurice Lavanaux

Hardie Phillip

Hildreth Meiere
Austin Purves

AWARDS

BEAUX-ARTS ATELIER:

FIRST MEDAL: P. Feeley.

SECOND MEDAL: S. Eldredge, M. G. Strack.

FIRST MENTION: K. B. Loomis.

NO AWARD: 1.

COOPER UNION:

NO AWARD: 1.

CORNELL UNIVERSITY:

FIRST MENTION: E. T. Jones, E. C. Rust.

MENTION: C. T. Carey.

NO AWARD: 4.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 4.

JOHN HERRON ART INSTITUTE:

MENTION: T. G. Adams.

NO AWARD: 2.

LEONARDO DA VINCI ART SCHOOL:

NO AWARD: 1.

53 DRAWINGS SUBMITTED

NATIONAL ACADEMY OF DESIGN:

FIRST MEDAL: A. deBethune.

NO AWARD: 2.

UNIVERSITY OF DENVER:

MENTION: F. S. Frakes, M. Norbert, C. F. Layton.

NO AWARD: 3.

YALE UNIVERSITY:

SECOND MEDAL: W. A. McCloy, K. Soldwedel.

FIRST MENTION: G. H. Cole, P. C. Curtis, L. B. Embry, A. V.

Tymon, J. H. Zorthian.

MENTION: R. B. Burnett, M. Cappabianca, R. J. McCormick, D. Patterson, B. Segaloff, A. S. Tobey.

NO AWARD: 8.

UNAFFILIATED:

EDGEWATER, NEW JERSEY:

MENTION: T. C. Folstad.

ST. LOUIS, MISSOURI:

MENTION: D. M. Hunt.



FIRST MEDAL—P. FEELEY, BEAUX-ARTS ATELIER

MURAL DECORATION PROGRAM VII—"THE SANCTUARY OF A SMALL CATHOLIC CHAPEL"

FIRST MEDAL—A. DE BETHUNE, NATIONAL ACADEMY OF DESIGN





SECOND MEDAL—M. G. STRACK, BEAUX-ARTS ATELIER

MURAL DECORATION PROGRAM VII—"THE SANCTUARY OF A SMALL CATHOLIC CHAPEL"

SECOND MEDAL—S. ELDREDGE, BEAUX-ARTS ATELIER





SECOND MEDAL—W. A. McCLOY, YALE UNIVERSITY

MURAL DECORATION PROGRAM VII—"THE SANCTUARY OF A SMALL CATHOLIC CHAPEL"

SECOND MEDAL—K. SOLDWEDEL, YALE UNIVERSITY



A CATHOLIC CHAPEL

DEPARTMENT OF ARCHITECTURE

FIFTH ANALYTIQUE
JUDGMENT OF MAY 22nd, 1934

"A FRONTISPIECE FOR A FOLIO VOLUME OF CHRISTOPHER WREN'S WORK"

In this frontispiece it is essential that at least one of Sir Christopher Wren's buildings be shown, in elevation or perspective at a scale that will harmonize with the size of the whole composition.

In conjunction with this there must be a tablet or space of ample size to receive the inscription: "Sir Christopher Wren His Work MDCXXXII-MDCCXXIII. Published by the Beaux-Arts

Society, Anno Domini MCMXXXIV.

At least three details derived from the building shown shall be introduced at scale of not less than 1½ inches to the foot.

It is essential that the whole drawing be a beautiful composition and that the rendering in one tone and the general presentation be a worthy tribute to the great architect, whose genius is mirrored in his designs.

JURY OF AWARD

James B. Bell
Donald A. Fletcher

A. Musgrave Hyde
Otto Langmann

L. A. Oliver
Thomas B. Temple

John V. VanPelt
Leonard B. Wamnes

AWARDS

ARCHITECTURAL GUILD:

MENTION: C. P. Currier.

HALF MENTION: J. D. Chapman, Jr.

BEACON HILL SCHOOL OF DESIGN:

MENTION: J. R. Collins.

HALF MENTION: F. B. Cleveland.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION: R. T. Daniel.

MENTION: W. Woodville.

NO AWARD: 4.

CHICAGO TECHNICAL COLLEGE:

MENTION: H. M. Katsuyama.

HALF MENTION: L. K. Cornwell, H. McDuff.

NO AWARD: 3.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: W. H. Shelton.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

MENTION: R. D. Kelso.

NO AWARD: 3.

ATELIER DENVER:

HALF MENTION: A. Brelsford.

ATELIER ESCHWEILER-MILWAUKEE:

MENTION: H. Bradley.

HALF MENTION: R. Van Lanen.

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: G. E. Crampton, C. McFarland.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: H. C. Rosenberg.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: A. R. Szabo.

NO AWARD: 3.

JOHN TARLETON AGRICULTURAL COLLEGE:

OPTION II.

NO AWARD: 2.

ATELIER LIGHT:

MENTION: R. H. Licht, J. W. Saunders.

HALF MENTION: W. Miller, S. Strassler.

MANHATTAN COLLEGE:

HALF MENTION: J. I. Brady, D. D. Mathues, J. P. Lorne, R. Pimpiano, L. J. Gibney, A. Fallotico, R. D. Romanello, B. Sullivan, R. R. Sattler.

NO AWARD: 6.

104 DRAWINGS SUBMITTED

MARYLAND INSTITUTE ATELIER:

HORS CONCOURS: C. J. Andrathy, G. A. Cruse.

ARCHIT'L SKETCH CLUB OF CHICAGO, ATELIER NELSON:

NO AWARD: 1.

NEW YORK UNIVERSITY:

FIRST MENTION: W. Ouspensky.

MENTION: H. Bartos.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

FIRST MENTION: G. W. Edwards.

MENTION: M. Ditto.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

HORS CONCOURS: B. W. Roney.

UNIVERSITY OF ILLINOIS:

MENTION: E. R. Campbell, C. Foley, M. T. Munz.

HALF MENTION: J. R. Janovic.

NO AWARD: 2.

UNIVERSITY OF NOTRE DAME:

FIRST MENTION PLACED: J. D. Murphy.

MENTION: L. C. Hufnagel, J. McAuliffe, C. Schumacher.

HALF MENTION: E. Creel, J. M. Lee, R. A. Marre, R. A. Morrison, C. Nau.

NO AWARD: 3.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION PLACED: J. S. Burrows, Jr., J. Salerno.

FIRST MENTION: R. G. Hartshorne, Jr.

MENTION: W. A. Briggs, G. Chapman, W. W. Cummer, 2nd, J.

A. Davenport, J. R. Gillie, B. Hollister, S. L. Klein, D. P.

Maier, O. M. Ober, D. R. Scholes, K. R. Smith, M. Spatz,

L. M. Virgadamo, E. M. Williams, Jr.

HALF MENTION: J. P. Wayne.

UNAFFILIATED:

INDIANAPOLIS, INDIANA:

HALF MENTION: J. F. Ehlert.

NEW YORK CITY AND VICINITY:

NO AWARD: 2.

HORS CONCOURS: G. W. Eyles, L. S. Reed.

CRITIQUE

BY OTTO F. LANGMANN

While the number of projects submitted was perhaps smaller than usual, the quality of both the design and the execution gave evidence of the fact that the program had been well received and stimulating.

Speaking generally, the presentation was good, the drawing outstanding in some cases, with quite a few examples of pen and ink rendering. The lettering was perhaps the least satisfactory, being either poorly drawn or being too little featured in the composition. After all, this was to be a title page and the prospective reader would be more interested in the title than in any of the decorative treatment around it.

In order to name some of the features which the Jury found disturbing or objectionable, before passing on to the virtues of the drawings premiated, I shall list them somewhat in the order of the frequency of their appearance.

1. Lettering too small or placed in an unimportant position in the composition.
2. Lettering placed over architecture, such as steeples and domes, and made indistinct thereby.
3. Lettering placed in separate small rectangles which latter were superimposed on a perspective or other architectural motifs, but formed no real part of the composition.
4. Perspective compositions which had no enframing lines or decoration, and looked more like illustrations in a book, than the title page.
5. Drawings with too much or too varied enframe-

ments, i. e., ornament that looked fuzzy and would have "run off" any printed page.

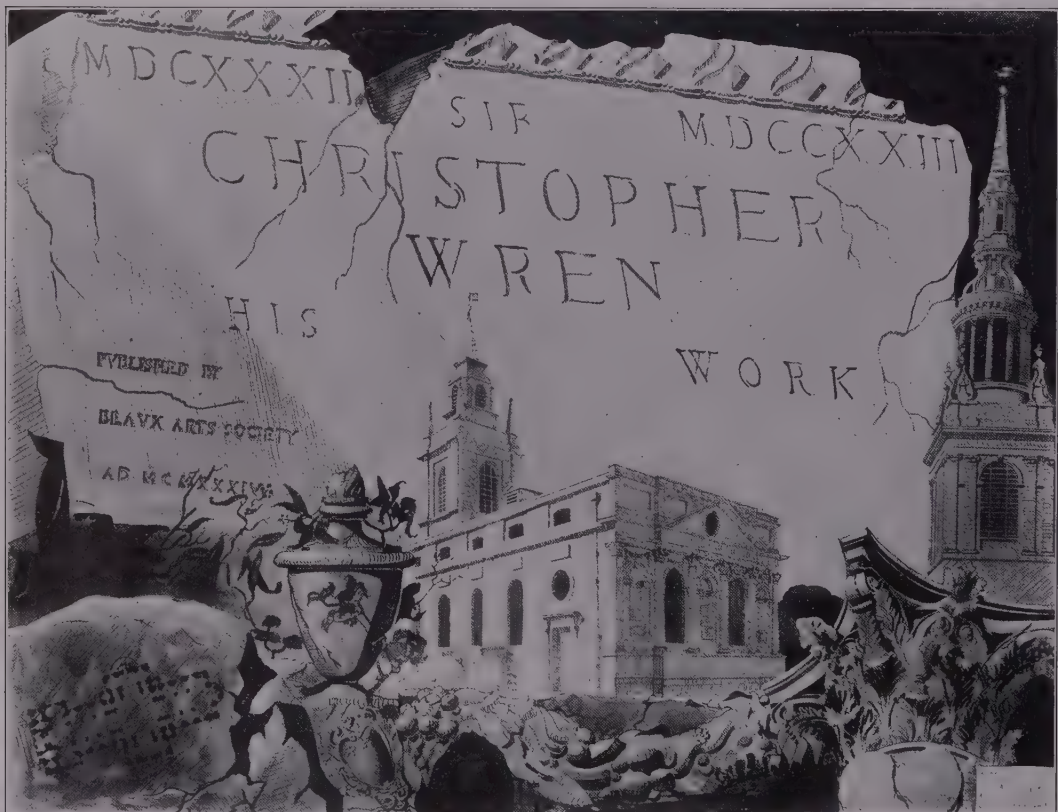
6. Compositions that were "out of scale" in their emphasis. They glorified a gate-post or a mantel decoration to the exclusion of large motifs.

Coming now to a consideration of the three designs "placed", we find that J. S. Burrows, Jr., of Yale University, had an unusually attractive design that is a real frontispiece. It was good in composition, draughtsmanship and choice of examples of Wren's work. Withal it had a character or an atmosphere conforming to the printed volumes of Sir Christopher's day. The sheet would have been still more effective if the main lettering had been freed from its background.

J. D. Murphy of Notre Dame University chose an entirely different atmosphere for his design, and while his "fragment" was more reminiscent of Italy than of England, the rendu was one of the most effective presented.

Of the many pen and ink drawings which this program brought forth, perhaps the best was that of J. Saterno of Yale University. The details and the lettering are very well drawn and the composition is very good. The placing of the inscription was better than in any other projet. The choice of none but florid examples of Wren's work tended, however, to give rather a spotty effect to the sheet.

There might be added the observation that the Jury enjoyed this projet and the judgment.



FIRST MENTION PLACED—J. D. MURPHY, UNIVERSITY OF NOTRE DAME
FIFTH ANALYTIQUE—"A FRONTISPIECE FOR A FOLIO VOLUME OF CHRISTOPHER WREN'S WORK"



FIRST MENTION PLACED—J. SALERNO, YALE UNIVERSITY
FIFTH ANALYTIQUE—"A FRONTISPIECE FOR A FOLIO VOLUME OF CHRISTOPHER WREN'S WORK"



FIRST MENTION PLACED—J. S. BURROWS, JR., YALE UNIVERSITY
FIFTH ANALYTIQUE—"A FRONTISPIECE FOR A FOLIO VOLUME OF CHRISTOPHER WREN'S WORK"

DEPARTMENT OF ARCHITECTURE

SPIERING PRIZE COMPETITION

CLASS "B" V ESQUISSE-ESQUISSE
JUDGMENT OF MAY 22nd, 1934

"THE APPROACH TO A MUSEUM"

The museum of a great city is at the end of a vista of one of the great avenues of the city, the museum itself being set on a hill 40 feet above the level of the avenue which opens upon a plaza from which it emerges on either side of the hill upon which the museum is placed. The land available is 200 feet in depth.

The transition from the avenue level to the entrance portico of the museum becomes the subject of

this program, and it is to be handled by ramps or stairs or a combination of the two together with such intermediate platforms and garden treatment as the designer may desire.

A prize founded in memory of Louis C. Spiering, from funds bequeathed by him to the Society of Beaux-Arts Architects and given for the best solution of the fifth Class "B" Esquisse-Esquisse of the school year. The prize is \$50.00.

JURY OF AWARD

James B. Bell
Joseph H. Freedlander
Louis E. Jallade

Julian Clarence Levi
Alexander P. Morgan

Oscar H. Murray
William E. Shepherd

Frederick Soldwedel
Seth Talcott
Thomas B. Temple

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
MENTION AND SPIERING PRIZE: S. S. Granger.

MENTION: M. Grossman.

HALF MENTION: H. Slavitt.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: H. W. Johe, M. Leavitt, E. G. Riggs.

HALF MENTION: J. R. Culler, G. E. Hoffman, L. W. Reid.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: E. A. Daly.

HALF MENTION: J. Cardenal.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

HALF MENTION: A. Schwarz.

MANHATTAN COLLEGE:

HALF MENTION: J. J. Brady.

ARCHIT'L SKETCH CLUB OF CHICAGO, ATELIER-NELSON:

HALF MENTION: F. L. Anway.

150 DRAWINGS SUBMITTED

PRINCETON UNIVERSITY:

HALF MENTION: H. G. Davenport.

ATELIER RECTAGON OF BUFFALO:

HALF MENTION: H. W. Anderson.

UNIVERSITY OF ILLINOIS:

HALF MENTION: E. H. Fairbank, W. L. Horstman.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: M. F. Gaul, A. W. Kellogg, F. R. Kellogg, C. F. Sausville.

YALE UNIVERSITY:

HALF MENTION: H. C. Flagg.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

MENTION: W. W. W. Jones.

CRITIQUE

In this problem the Museum, situated on elevated ground at the end of an important avenue, must of necessity be provided with an architectural approach of ample width to satisfy the eye at a distance. The transition from the avenue level to the entrance portico should, therefore, be treated as a substantial base on which the building rests. The more immediate view of the composition is also to be considered, which depends not on the approach alone, but also on the general form and proportions of the building.

The program suggests the use of a wide range of elements in designing this approach, but when one studies the practical problem of rising 40 feet in a distance of 200 feet the question of providing a gradual ascent becomes all important. If steps are used they must be easy to climb, which means that the run of the stairs will consume a great deal of space. With ramps, even more ground will be used up. Intermediate platforms are absolutely essential, but if they are very large they will consume space needed by stairs or ramps.

The prize sketch presented by S. S. Granger of Armour Institute of Technology, solved the problem in a simple and direct manner. The approach is by means of a series of wide stairs interrupted by landings, the highest of which is accentuated in depth. The suggestion of the wings of the museum protruding forward shows that this student had in mind the appear-

ance of the composition from varying angles and distances. The spirit of the drawing is very free and suggestive.

The sketch by E. G. Riggs of Carnegie Institute of Technology goes to the extreme of combining almost all the available elements in the approach. The relation between the ramps and the stairs is ingeniously suggested, but the Jury felt that the whole appeared unduly complicated.

H. W. Johe's drawing was cleanly presented, but his large platform with park treatment inevitably made the immediate approach to the building somewhat cramped and circuitous.

M. Grossman had a simple wide approach with an intermediate landing treated in park fashion. It is to be feared, however, that the total amount of space he allotted to this feature and the other landings would make the steps themselves too steep for comfort.

The same criticism applies to the drawing presented by W. W. W. Jones.

E. A. Daly's sketch was held out because of its compellingly suggestive quality rather than for the scheme itself, and M. Leavitt received a Mention because he skillfully combined the retaining wall and the straight approach without sacrificing an easy ascent. The presentation of all the drawings, the Jury felt, showed commendable interest on the part of the Class "B" students.

BY WILLIAM EDGAR SHEPHERD



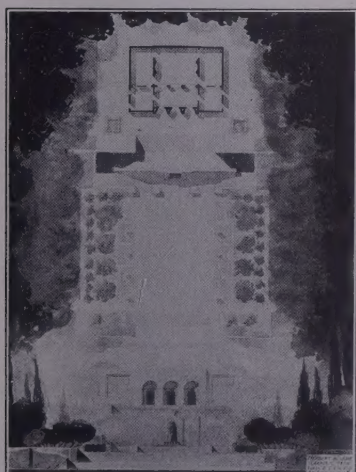
SPIERING PRIZE

MENTION—S. S. GRANGER, ARMOUR INSTITUTE OF TECHNOLOGY

CLASS "B" V ESQUISSE-ESQUISSE—"AN APPROACH TO A MUSEUM"

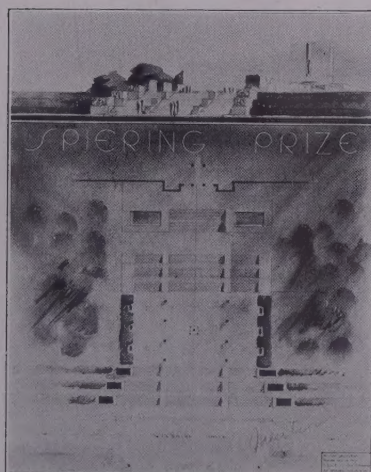
MENTION—H. W. JOHE

CARNEGIE INSTITUTE OF TECHNOLOGY



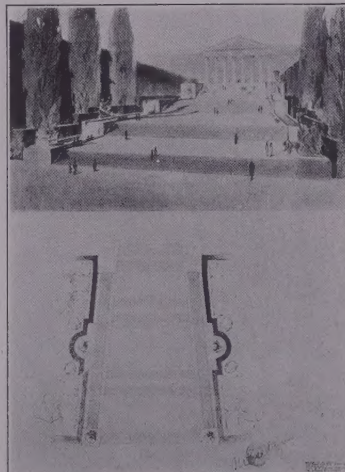
MENTION—M. GROSSMAN

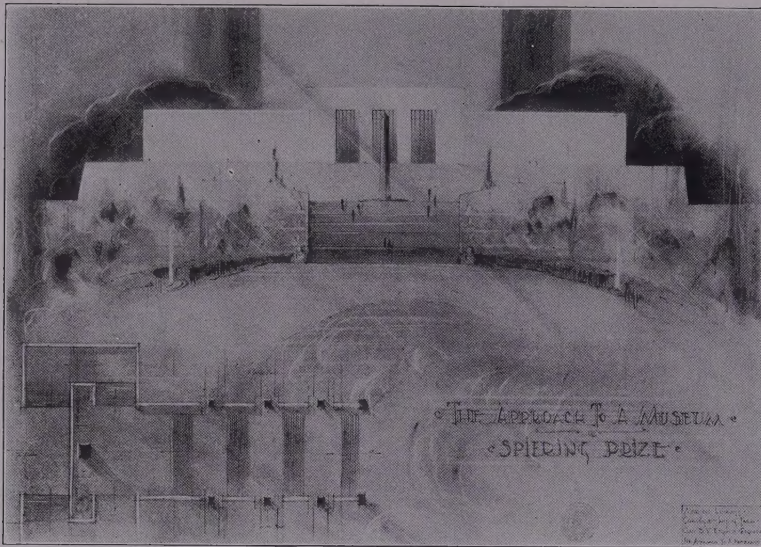
ARMOUR INSTITUTE OF TECHNOLOGY



MENTION—W. W. W. JONES

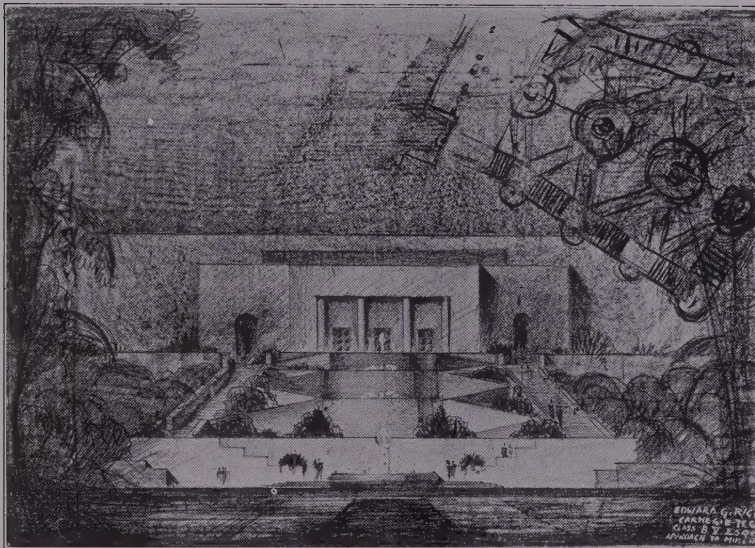
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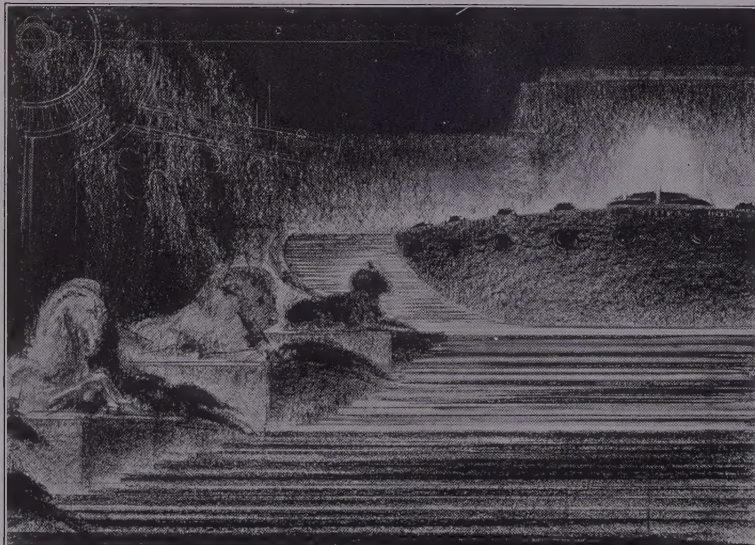


CLASS "B" V ESQUISSE-ESQUISSE
"AN APPROACH TO A MUSEUM"

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CARNEGIE INSTITUTE OF TECHNOLOGY



MENTION—E. G. RIGG
CARNEGIE INSTITUTE OF TECHNOLOGY



MENTION—E. A. DALY
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